

**2006 HSC Notes from  
the Marking Centre  
English (ESL)**

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# **2006 HSC NOTES FROM THE MARKING CENTRE**

## **ENGLISH (ESL)**

### **Introduction**

This document has been produced for the teachers and candidates of the Stage 6 course in English (ESL). It provides comments with regard to the 2006 Higher School Certificate Examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

This document should be read along with the relevant syllabus, the 2006 Higher School Certificate Examination, the Marking Guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of English (ESL).

### **General Comments**

In 2006, approximately 2,796 candidates attempted the English (ESL) examination.

Teachers and candidates should be aware that examiners may ask questions that address the syllabus outcomes in a manner that requires candidates to respond by integrating their knowledge, understanding and skills developed through studying the course. This reflects the fact that the knowledge, understanding and skills developed through the study of discrete sections, should accumulate to a more comprehensive understanding than may be described in each section separately.

## **Paper I – Language Study within an Area of Study**

### **Section I**

#### **Question 1**

#### **General Comments**

Overall, many candidates performed well in the examination and demonstrated more than a basic understanding of the texts and the questions. Most candidates demonstrated a good understanding of Text One. The better responses fully addressed the humour in the cartoon of Text Two. This question was more challenging for some candidates. Most candidates were able to complete the two questions relating to Text Three. Most candidates answered the questions in sequence, which was crucial to a better response in part (j).

Generally, candidates were guided by the number of marks allocated. Many candidates still wrote longer answers than were needed for the short answer questions. Better candidates analysed what the question was demanding and provided a concise, accurate response in order to allow more time for the extended response at the end.

This year there was a balance between comprehension type questions and questions relating to how language shapes meaning and ideas about the journey. Better responses indicated a clear understanding of the uses of language within a specific text, and demonstrated the ability to interpret the demands of questions correctly.

### **Specific Comments**

- (a) Most responses identified one thing Mary Read's company did. Better responses gave clear, concise full sentence answers.
- (b) Successful responses explained the meaning of the phrase, 'a greater sense of purpose' as it applied in context.
- (c) Many responses identified two examples of how Mary helped others. Some did not interpret the question correctly, giving examples from the time after Cambodia House was set up instead of before.
- (d) Most candidates understood this question. Many responses only provided information about the development of Mary Read's business and her personal journey without being able to effectively reflect on the connection between the two.
- (e) Many responses mentioned an inner journey or an emotional journey without relating it to the specific text. Good responses explained an idea about a journey referring to the cartoon as an illustration of that idea.
- (f) The better responses included an analysis of the visual features and the language features and an explanation of how they created humour. The weaker responses did not address the humour at all.
- (g) Many responses demonstrated recognition of the purpose of the poem and used verbs to identify a very specific purpose. Others indicated misunderstanding of the positive tone of the poem.
- (h) Most responses correctly identified a metaphor and gave a clear interpretation. Weaker responses did not correctly interpret the chosen metaphor.
- (i) Better responses specifically contrasted two or more uses of language, using appropriate contrasting vocabulary. Weaker responses randomly listed language features without contrasting them, or only implying a contrast.
- (j) Better responses concisely synthesised ideas and information from the texts with insight and flair. Some candidates wrote a speech for this question (as in the HSC 2005) and some wrote an extended response similar to Question 2. Weaker responses directly quoted from Text One, referred only to their own experience or did not refer to the idea of a journey of cultural understanding.

## **Section II**

### **Question 2**

#### **General Comments**

In general, responses demonstrated a good understanding of the concept of journey and the challenge associated with the different types of journeys evident in the texts.

The skills in interpretation of texts were good, although the ability to synthesise ideas varied. Responses demonstrated a good understanding of the appropriate form and structure. This year's candidates were able to demonstrate a greater understanding of their prescribed texts as the inclusion of a related text was optional.

Candidates were required to respond to the question using two prescribed texts and a text from the stimulus booklet. The inclusion of a related text of their own choosing was optional. The ability to effectively narrow the discussion to focus on the challenge of the journey varied. A number of responses discussed the journey in general rather than specifically discussing the challenge of the journeys. A number of prepared responses which addressed elements of questions from previous years were presented.

#### **Specific Comments**

Not all responses engaged with the idea of 'challenge'. Some addressed it in a superficial way by including the idea in the introduction, at the end of each text discussion and in the conclusion. Most responses interpreted the texts well, demonstrating understanding of the concept and the different types of journeys presented. Some responses had difficulty explaining the way ideas about challenge were communicated in the texts. Most identified some of the techniques used in the texts but many did not use these selectively to support the argument they were presenting in their response. Some responses resorted to retelling or describing the content of the texts rather than interpreting and analysing the techniques used by composers to convey ideas about challenge.

This year's candidates were given the opportunity to limit their discussion to fewer texts and thereby include a more detailed discussion in their response. However, many responses included one or more related texts (as was required in previous years) and so were unable to achieve a reasonable depth in their discussion. The majority of responses demonstrated good control of essay form and structure. There has been an increase in responses demonstrating thematic cohesion.

Better responses were able to tailor a thesis to the challenge of the journey. In their introductions these responses succinctly explained why journeys are challenging. Better responses demonstrated comprehensive knowledge of the texts and an insightful understanding of the concept. Analysis of examples and/or quotes was included to effectively support discussion around the notion of challenge. Better responses also demonstrated a high degree of intertextual linking, fluency and sustained control of expression.

A number of responses seemed well prepared and demonstrated a deep understanding of texts and of the concept of the journey but overlooked the significance of the key term 'challenge'. Other responses needed to further explain the significance of the examples selected and integrate them into the discussion. Some candidates seem to have used prepared responses which demonstrated good understanding of the concept 'journey' and texts, however they varied in their ability to specifically answer this year's question.

In some responses, particularly when referring to the poems, the use of abbreviations in place of complete text titles affected the fluency of the response.

When choosing poetry as a prescribed text there is an expectation that more than one poem will be referred to in a candidate's response. Some discussions were limited by reference to only one poem of the selection prescribed.

When choosing to include related texts, candidates needed to consider the relevance and appropriateness of the texts in linking them to the other texts and the thesis.

In a significant number of responses three prescribed texts as well as a text from the stimulus booklet were discussed. This limited ability to discuss the required texts in sufficient detail.

Weaker responses did not answer the question. Some were purely descriptive and simply retold the story or were limited to a recounting of their own personal journeys.

## Paper 2 – Modules

### Section I – Module A: Experience Through Language

#### General Comments

This year individual questions were set for each of the texts, and candidates were required to address particular focus areas from their prescribed text. The question did not require candidates to refer to a text of their own choosing. Most responses demonstrated a clear understanding of both the module and elective studied. Responses showed a solid understanding of the language forms and features used in Telling Stories or Dialogue.

Most candidates recognised the need to write in an explanatory form and showed ability to maintain a formal register throughout their response. Some candidates used wording from previous years' questions rather than the questions set in the 2006 examination paper.

Candidates are reminded to read and address the question set and not rely on prepared responses from previous papers. Generic introductions prepared beforehand, defining narrative and dialogue, should be avoided. Better responses established an immediate and relevant approach to the question and used the focus areas for their prescribed text to address the question.

Most candidates welcomed the opportunity to focus their response on their prescribed text only. Better responses provided a comprehensive discussion and selected appropriate examples to support their explanation and illustrate their knowledge of their set text.

A number of candidates chose to refer to and in some cases discuss a related text in detail. Better responses integrated the discussion of the related text into the overall response to the question and linked it to the focus area specified in the question. Weaker responses that referred to a related text in most instances did not use it to enhance their explanation of the focus areas specified. Therefore, it did not contribute in a meaningful manner to the overall response.

#### Specific Comments

##### Question 1 – Elective 1: Telling Stories

Most responses demonstrated a thorough knowledge of the elective and of the prescribed text. Better responses analysed narrative structures, language forms and features, and specific techniques, explained how these elements communicated the subject matter and themes of the text, and discussed the effects on the responder. Some responses relied more heavily on prepared responses and only addressed the focus areas of the question in superficial ways. More limited responses merely retold the story, either in full or in part, or provided character profiles or catalogues of techniques with little or no reference to the question. Responses which effectively synthesised discussion of a related text with that of the set text, or which used the related text as a counterpoint to address features, techniques or themes of the prescribed text, were able to achieve scores in the top mark ranges.

(a) Prose Fiction – Amin Maalouf, *Ports of Call*

Very few responses were based on this text. Responses tended to be superficial, lacking in specific examples and analysis.



- (b) Poetry – Steven Herrick, *The Simple Gift*  
A significant number of responses were based on this text. Numerous examples of narrative elements and poetic techniques were provided, and the majority of candidates analysed character development and aspects of the plot and settings effectively. Better responses addressed the reader's emotional response to the characters and their relationships.
- (c) Nonfiction – Carmel Bird, *The Stolen Children*  
A significant number of responses were based on this text. Many responses focused effectively on the personal responses and their impact on the responder, while some of the best responses considered the text as a whole and its cathartic effect on individuals and Australian society. Responses which used the conventions of narrative as a starting point for dissecting the stories were often less successful.
- (d) Film – Giuseppe Tornatore, *Cinema Paradiso*  
The majority of responses addressed this text. Most responses focused effectively on narrative elements and cinematic techniques and how these emotionally involve the viewer. Some better responses offered very perceptive analysis and critique of the film. Weaker responses often lapsed into a simple retelling of the plot.

## Question 2 – Elective 2: Dialogue

The majority of the responses in the Dialogue elective demonstrated a sound knowledge of the prescribed texts. Better responses distinguished between different forms of dialogue such as verbal, non-verbal, body language and the interpersonal nature of dialogue. They chose relevant examples to illustrate the focus areas of their question thus fully addressing all aspects of the question. Weaker responses tended to discuss prepared examples that did not always correspond to the question at hand. A significant number of the weaker responses referred to only a small part of the prescribed text, relied on retelling the story or viewed dialogue as what was said rather than how it was said and used to create meaning.

- (a) Prose Fiction – Maureen McCarthy, *In Between Series*  
A significant number of responses addressed this question. Better responses dealt with at least two stories and made comments drawing on knowledge of the series as a whole. Most responses were strong on scene analysis and demonstrated a sound understanding of how dialogue creates realistic characters and believable relationships. Stronger responses also linked this discussion to the themes. Once again, weaker responses tended to confine themselves to an analysis of characters or an extract only without linking this discussion to the question.
- (b) Drama – Willy Russell, *Educating Rita*  
A significant number of responses addressed this question. Better responses discussed Frank's, Rita's and Denny's different attitudes towards education and how these attitudes influenced the choices they made in their lives. Weaker responses tended to rely on character analysis rather than discuss how dialogue reveals characters' different attitudes and choices. Some responses discussed the theme of education in a superficial manner and confined themselves to making stereotypical statements about education and social class.

- (c) Poetry – Bruce Dawe, *Sometimes Gladness*, Collected Poems 1954–1997 (5<sup>th</sup> edition)  
A greater number of responses addressed this question than in previous years. Responses showed an excellent understanding of how features of dialogue are used to create different characters. They explained how Dawe has used these characters' voices to communicate powerful messages. Better responses dealt with at least two poems in detail. Weaker responses tended to rely on poetry analysis that did not address the given question, referred to too many poems in a general manner, or identified powerful ideas without fully exploring them.
- (d) Film – Baz Luhrmann, *Strictly Ballroom*  
Once again, the majority of responses addressed this question. Stronger responses effectively linked how dialogue and film techniques were used to express ideas through humour. Weaker responses focused on prepared dramatic scenes that were inappropriate because they lacked humour, or did not identify the humour in scenes that were appropriately selected. Overall, these responses generally did not provide sufficiently strong links between the techniques and ideas. In general, responses needed to identify and explore themes in greater detail.

## Section II – Module B: Texts and Society

### General Comments

Both questions required candidates to interpret, synthesise and organise information using the specified form and addressing the context, purpose and audience. Responses were rewarded for skilful expression and use of an appropriate form and register.

The majority of responses reflected that the questions were challenging and required different skills and formats. Many demonstrated the ability to organise and synthesise information using the appropriate text form and language register for the context, audience and purpose. The majority of responses displayed awareness of the issue and creatively synthesised information. Control of expression and the ability to make appropriate choices concerning use of time were important factors.

The report for Question 4 was interpreted in a variety of ways, but many candidates composed a text format with headings, subheadings, dot points, graphs and a conclusion/recommendation. Responses sustaining the format and register they established were rewarded.

The persuasive radio script format for Question 3 was also interpreted in a variety of ways from monologues through to presentations with music and sound effects. Some responses were more speech-like in format, but sustained a persuasive tone and register. The majority of responses showed a creative flair in their presentation of information and ideas. Expression and use of time were again determining factors.

Some responses did not use either the report or radio script format and consequently did not show control of form, expression and register.

A few candidates still gave an unrelated prepared response or wrote generally about the English ESL course as a whole but these were the minority. Some scripts offered their own annotations of their responses, showing their growing awareness of language usage, if not the question.

Candidates are reminded to allocate their time appropriately between both Modules in Paper 2.

### **Specific Comments**

#### **Question 3 – Elective 1: Living and Working in the Community**

Many responses demonstrated a good understanding of the question, displaying a well-developed sense of audience and purpose, and using the structure and content of a persuasive radio script. Many responses reflected the topical relevance of the water issue, as they provided recommendations that looked beyond the stimulus material. Responses persuaded by using an authoritative voice or insightful humour.

The majority of responses created persuasive scripts that displayed organisation and synthesis of the stimulus material. Better responses demonstrated a highly developed synthesis of the stimulus and their own ideas, with a persuasive interpretation that linked to the specified audience. Better responses also demonstrated a creative flair in the presentation of concepts and interpretation of the stimulus. Sophisticated expression was used to present the issue. Responses demonstrated an ability to control radio features, such as station identification, music and sound effects cues, to create authenticity. They also demonstrated a highly developed sense of context, purpose and audience, which was sustained in the language register.

Overall, the responses demonstrated a genuine awareness of the issue and enjoyment in composing for a young audience. Responses in the mid range were usually more general in their synthesis and lacked detail and interpretation.

Weaker responses did not have script features that suggested the radio context, or they were for a more general audience. These scripts tended to just copy the information, but even these attempted to persuade the audience. Lack of control of expression and poor use of time, were the two main factors that impeded the weaker responses in this question.

#### **Question 4 – English for Study**

Most responses displayed an ability to organise, synthesise and interpret the stimulus material in order to outline issues related to the topic. There were a variety of report formats, varying in formality, that were accepted as appropriate for a school newsletter. The responses generally reflected an awareness of the purpose, but varied in control of context, audience and language register.

Interpretation and synthesis of the stimulus material was generally done well, showing creativity or analysis, but more superficial responses simply copied the stimulus material without interpretation.

Many responses demonstrated a well-structured report format, using headings, subheadings, dot points, graphs, charts and recommendations/concluding comments. Better responses included a bibliography or list of references based on the stimulus, while showing a highly developed creative ability to integrate and reinterpret the stimulus material. Weaker responses copied the graphs/charts with varying degrees of analysis and interpretation.

Some responses did not identify the audience and therefore chose inappropriate examples or language features. Some mixed the texts so that they did not sustain the register or structural format. Some responses were more like essays, while others read like speeches.

Overall, the better responses demonstrated clear organisation, interpretive synthesis of the stimulus and control of expression, form and register, appropriate to context, audience and purpose. Responses in the mid range displayed an understanding of the question and the stimulus, but showed less control of form, expression and sustained register. Weaker scripts were not as well structured, or were unfinished, and lacked language skills needed to sustain the response. A small number of candidates showed little understanding of the task, or produced a prepared response.

## **Listening Paper**

### **General Comments**

Overall, candidates performed reasonably well in the examination and demonstrated more than basic comprehension of the stimulus material.

Candidates should read questions very carefully and note directive terms such as ‘analyse’, ‘one example’, ‘explain why’ and ‘two different ways’. Where candidates ignored or misunderstood directions, the quality of their responses suffered as a result.

Generalised answers usually score poorly as they do not address the specific requirements of the question. Precise answers are required to score in the higher mark range. Quotes to substantiate responses usually assist in this process.

### **Specific Comments**

#### **Question 1**

Many candidates answered this question correctly. However, as the question was open ended, many candidates included contextualisation before providing the facts required.

It is significant that some candidates provided information from the stimulus material that was correctly heard, but was irrelevant for this question eg the focus was Mrs Kwong’s cooking.

#### **Question 2**

For the most part this question was answered correctly. However, many responses provided more than two reasons which was not necessary and was time consuming.

### Question 3

- (a) Most responses gained one mark for this question by simply stating that Peking Duck was a good example of a Chinese dish, or by talking about the balance of colour in Chinese cuisine. Responses which were not able to explain why Kylie used the example tended to provide descriptions of Peking Duck. While these descriptions and quotes may have mentioned colour, texture and taste, they did not go further and draw out the implications of this in terms of Yin and Yang.

To gain the second mark candidates needed to explain the concept of Yin and Yang as a balance between extremes or opposites. Better responses related the concept to both Chinese culture and Chinese cuisine. The essence of this part of the interview was to impart to the radio audience that the philosophy of Yin and Yang was reflected in ‘constant balancing going on within the dish, within the menu, within one’s life’.

- (b) The question clearly stated, ‘Give ONE example’, yet some responses omitted the example. Other responses tended to provide numerous examples, which was not necessary and a poor use of time.

Many candidates understood that in a radio interview, listeners need to have images created for them via descriptive language.

### Question 4

Candidates needed to engage precisely with the elements of this question. As a description of Kylie’s mother was required, responses needed to provide relevant adjectives, eg ‘social’ or ‘critical’.

Better responses were able to be precise in their descriptions of Kylie’s mother and support these descriptions with the techniques Kylie used and with quotes from the stimulus material. These responses were frequently in the form of a mini essay, providing an abundance of synthesised information with an accumulation of detail.

Mid-range responses tended to provide only one way in which Kylie communicated to the audience about her mother. Frequently this was the use of anecdote. Candidates tended to give two anecdotes about the mother, rather than an anecdote plus a different way of communicating.

Poorer responses tended to list or retell information about Kylie’s mother, often omitting adjectives totally. A few candidates misinterpreted the question totally and wrote about how Kylie communicated with her mother.

## Question 5

- (a) It was necessary for candidates to read the question and take clear note of what was being asked. The word ‘ANOTHER’ was in capitals to direct them not to use ‘to entertain’ or ‘to inform’ as a purpose for the interview. However, a significant number failed to read the question carefully.

Better responses provided correct information, showing they had understood that Kylie was promoting both her cookbook and her TV show. Some candidates picked up on the multicultural aspects of the interview and on Richard drawing out the links between Chinese culture and cuisine.

- (b) The response to this question needs to be fully elaborated with all the required elements for full marks. Implicit in this is the need for candidates to budget their time judiciously in the listening exam. Many candidates had provided lengthy answers for earlier 1-mark or 2-mark questions, thereby penalising themselves by running out of time for a 4-mark question.

This question required analysis. Responses needed to identify the components in the interview that contributed to the feel of a friendly ‘conversation’, look at how these components worked together, then draw out and relate implications for the interview as a whole.

Better responses provided a range of components with detailed examples or elaboration and a relevant and thoughtful summation.

Mid-range responses could often provide one or two techniques Richard used in the interview. However, their elaborations were frequently generic, eg ‘to engage the audience’. Summations were usually not provided.

Weaker responses tended to use words like ‘tone’ without meaningful elaboration, eg ‘his tone made the interview seem friendly’.

It was pleasing to see that candidates generally tried to answer the question by focusing on techniques rather than content as they had done in previous years.

# English (ESL) Paper 1

## 2006 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Paper 1, Section I</b>			
1 (a)	1	Language Study within an Area of Study	H6, H9
1 (b)	1	Language Study within an Area of Study	H1, H6
1 (c)	2	Language Study within an Area of Study	H1, H6, H9
1 (d)	3	Language Study within an Area of Study	H1, H3, H9
1 (e)	2	Language Study within an Area of Study	H3, H5
1 (f)	2	Language Study within an Area of Study	H3, H4, H5, H7
1 (g)	1	Language Study within an Area of Study	H3, H6
1 (h)	2	Language Study within an Area of Study	H1, H3, H4
1 (i)	3	Language Study within an Area of Study	H1, H2, H4, H5, H6, H9
1 (j)	8	Language Study within an Area of Study	H1, H2, H3, H5, H8, H9, H10, H12
<b>Paper 1, Section II</b>			
2	20	Language Study within an Area of Study	H1, H2, H3, H4, H5, H6, H9, H11

# English (ESL) Paper 2

## 2006 HSC Examination Mapping Grid

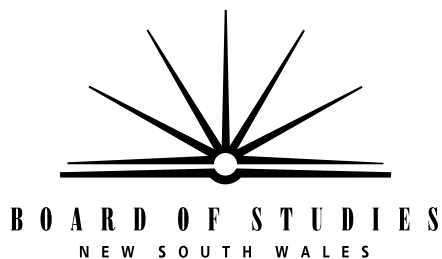
Question	Marks	Content	Syllabus outcomes
<b>Paper 2, Section I — Module A: Experience Through Language</b>			
1 (a)	20	Experience Through Language – Telling Stories (Prose Fiction)	H1, H4, H5, H6, H9, H11
1 (b)	20	Experience Through Language – Telling Stories (Poetry)	H1, H4, H5, H6, H9, H11
1 (c)	20	Experience Through Language – Telling Stories (Nonfiction)	H1, H4, H5, H6, H9, H11
1 (d)	20	Experience Through Language – Telling Stories (Film)	H1, H4, H5, H6, H9, H11
2 (a)	20	Experience Through Language – Dialogue (Prose Fiction)	H1, H4, H5, H6, H9, H11
2 (b)	20	Experience Through Language – Dialogue (Drama)	H1, H4, H5, H6, H9, H11
2 (c)	20	Experience Through Language – Dialogue (Poetry)	H1, H4, H5, H6, H9, H11
2 (d)	20	Experience Through Language – Dialogue (Film)	H1, H4, H5, H6, H9, H11
<b>Paper 2, Section II — Module B: Texts and Society</b>			
3	20	Texts and Society – Living and Working in the Community	H4, H5, H8, H11
4	20	Texts and Society – English for Study	H4, H5, H8, H11



# English (ESL) Listening Paper

## 2006 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Listening Paper</b>			
1	1	Listening skills	H3, H6
2	2	Listening skills	H6
3 (a)	2	Listening skills	H1, H3, H5, H6
3 (b)	2	Listening skills	H1, H5
4	3	Listening skills	H1, H4, H5, H6
5 (a)	1	Listening skills	H1, H4, H5, H6
5 (b)	4	Listening skills	H1, H3, H4, H5, H6



## 2006 HSC English (ESL) Paper 1 Marking Guidelines

### Section I

#### Question 1 (a)

*Outcomes assessed: H6, H9*

#### MARKING GUIDELINES

Criteria	Marks
• Names ONE correct thing	1

#### *Answers could include:*

- Works with groups in the Cambodian craft industry
- Builds viable businesses and markets products
- Offers design and business input in return for the right to sell the merchandise in Australia
- Sells merchandise in Australia
- Allows Cambodian producers to export their products to other parts of the world
- Repatriates/sends cash profits and assistance to Cambodian groups working with disadvantaged and disabled people
- Makes a difference/uses entrepreneurial skills to help others
- Or any other suitable answer

### Question 1 (b)

*Outcomes assessed: H1, H6*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Correctly defines the phrase</li> </ul>	1

*Answers could include:*

- She wanted to do more with her life
- She wanted to do something more meaningful
- She wanted to have a bigger goal
- She wanted to have a challenge
- She didn't want to just do fashion design
- She wanted to help other people
- Or any other suitable answer

### Question 1 (c)

*Outcomes assessed: H1, H6, H9*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Gives TWO correct examples</li> </ul>	2
<ul style="list-style-type: none"> <li>Gives ONE correct example</li> </ul>	1

*Answers could include:*

- She became involved in Cambodia's rehabilitation
- She became involved in community aid
- She spoke with aid organisations dealing with issues such as AIDS, sex workers, street kids, economic and social disadvantage and land mine victims
- She worked with the Ted Noffs Foundation program to help street kids in Sydney's Kings Cross
- She formed a connection with Cambodia's NCDP, part of whose work is with land mine victims
- She undertook a research project on the disabled in Cambodia for the Save The Children charity
- She became an advocate for disabled people
- She lobbied the federal government on its lack of a disability policy with respect to international aid
- She helped develop a working group to lobby the government
- Or any other suitable answer

**Question 1 (d)**

*Outcomes assessed: H1, H3, H9*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"><li>Describes BOTH the development of the business AND Mary's personal journey</li><li>Explains the connection between the two journeys</li></ul>	3
<ul style="list-style-type: none"><li>Describes the development of BOTH the business AND Mary's personal journey</li></ul> OR <ul style="list-style-type: none"><li>Describes ONE journey and explains the connection</li></ul>	2
<ul style="list-style-type: none"><li>Describes EITHER the development of the business OR Mary's personal journey</li></ul>	1

***Answers could include:******For 3 marks***

The candidate explains how the expansion and direction of Mary's business are linked to her personal journey

***For 2 marks***

The candidate lists or describes stages in the development of the business AND describes Mary's personal journey WITHOUT making an effective connection between the two

***For 1 mark***

The candidate lists or describes stages in the development of the business OR describes Mary's personal journey

**Question 1 (e)***Outcomes assessed: H3, H5***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"><li>Explains ONE idea about journeys which is presented in the cartoon</li></ul>	2
<ul style="list-style-type: none"><li>Provides a literal paraphrase of the cartoon</li></ul> OR <ul style="list-style-type: none"><li>Makes a generalised statement about journeys with no interpretation of the cartoon</li></ul>	1

***Answers could include:****For 2 marks*

- Young people are on a journey to find out who they are
- Young people are often confused about their personal identity as they grow up
- Parents are sometimes confused about their personal identity even though they are much older
- There is often a mismatch between the perspectives of parents and children as families make their journey
- The journey of life is to find out who you are/a journey of self-discovery
- Or any other suitable answer

*For 1 mark*

- The boy doesn't know who he is/is confused
- The parents don't know who they are/are confused
- The parents don't know who their son is
- Journeys can be challenging/difficult
- Or any other suitable answer

### Question 1 (f)

*Outcomes assessed: H3, H4, H5, H7*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Gives AT LEAST ONE example of language AND one example of a visual feature used in the cartoon</li> <li>Explains how these examples create humour</li> </ul>	2
<ul style="list-style-type: none"> <li>Gives ONLY ONE example of EITHER language OR a visual feature used and explains how humour is created</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>Gives AT LEAST ONE example of language and ONE visual feature with no explanation of how humour is created</li> </ul>	1

#### *Answers could include:*

##### Language

- The use of ellipsis creates an anti-climax
- The irony of the parents' response is unexpected
- Dialogue is used but the parents' reply to the son's statement is unexpected or unpredictable
- The son seeks reassurance from his parents, however, it is not forthcoming
- Or any other suitable answer

##### Visual features

- The use of exaggerated facial or body features, eg big noses
- The use of caricature
- The use of body language to suggest emotions, eg
  - slumped shoulders
  - shaky lines on mother's hair/son's back
  - posture
  - downturned mouths
  - worry lines on father's face
  - gesture
- The placement of the son looking towards his parents suggests that he is seeking guidance, however, their response is one of helplessness and uncertainty
- Or any other suitable answer

### Question 1 (g)

*Outcomes assessed: H3, H6*

#### MARKING GUIDELINES

Criteria	Marks
• Correctly explains the purpose of the poem	1

#### *Answers could include:*

- The poem attempts to persuade readers of the importance of land to Aboriginal people
- The poem expresses the frustration felt by Aboriginal people in conveying their love of land to white Australians
- The poem reflects on the love of land felt by Aboriginal people
- The poem describes the nature of the love of land felt by Aboriginal people
- Or any other suitable answer

(NB. Some candidates might not recognise the Australian Aboriginal context of the poem. Interpretations of the purpose of the poem which refer to the above ideas in non-Australian contexts are also acceptable.)

### Question 1 (h)

*Outcomes assessed: H1, H3, H4*

#### MARKING GUIDELINES

Criteria	Marks
• Identifies AND interprets ONE metaphor used in the poem	2
• Identifies OR interprets ONE metaphor used in the poem	1

#### *Answers could include:*

	<i>Metaphor</i>	<i>Interpretation of metaphor</i>
Love of land	Touch of a child's fingertips to a mother's lips	The love of land is intimate and loving. It is innate and natural
Her loveliness	Summer red Pink fading gold	The land is beautiful, intense, powerful The love for land is fluid, dynamic, fragile, transitory, carries loss
The mother sun	A mother	The love of land gives life, security and nurtures
Night	The wearing of a cloak	The love of land is all encompassing, enfolds protectively
A black nation's dreamtime	The embossing of the cloak of night	The cloak bears the insignia and emblems of Aboriginal identity and their love of land

- Or any other suitable answer



## **2006 HSC English (ESL) Paper 2 Marking Guidelines**



## Section I — Module A: Experience Through Language

### Question 1 — Elective 1: Telling Stories

*Outcomes assessed: H1, H4, H5, H6, H9, H11*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a comprehensive explanation of how narrative features are used to shape meaning</li> <li>Supports response fully with evidence from the prescribed text</li> <li>Shows highly developed ability to synthesise and organise information and ideas</li> <li>Composes a highly effective extended response that fully addresses the question</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Provides an effective explanation of how narrative features are used to shape meaning</li> <li>Supports response well with evidence from the prescribed text</li> <li>Shows well developed ability to synthesise and organise information and ideas</li> <li>Composes an effective extended response that addresses the question</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Provides a satisfactory explanation of how narrative features are used to shape meaning</li> <li>Supports response with evidence from the prescribed text</li> <li>Shows ability to synthesise and organise information and ideas</li> <li>Composes an extended response that partially addresses the question</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Provides a limited explanation of how narrative features are used to shape meaning</li> <li>Supports response with limited evidence from the prescribed text</li> <li>Shows some ability to organise information and ideas</li> <li>Composes a response that attempts to address the question</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Demonstrates minimal understanding of narrative features</li> <li>Recalls obvious or incidental information about the prescribed text to present a response with limited control of expression</li> </ul>	1–4

## Question 2 — Elective 2: Dialogue

*Outcomes assessed: H1, H4, H5, H6, H9, H11*

### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a comprehensive explanation of how features of dialogue are used to shape meaning</li> <li>Supports response fully with evidence from the prescribed text</li> <li>Shows highly developed ability to synthesise and organise information and ideas</li> <li>Composes a highly effective extended response that fully addresses the question</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Provides an effective explanation of how features of dialogue are used to shape meaning</li> <li>Supports response well with evidence from the prescribed text</li> <li>Shows well developed ability to synthesise and organise information and ideas</li> <li>Composes an effective extended response that addresses the question</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Provides a satisfactory explanation of how features of dialogue are used to shape meaning</li> <li>Supports response with evidence from the prescribed text</li> <li>Shows ability to synthesise and organise information and ideas</li> <li>Composes an extended response that partially addresses the question</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Provides a limited explanation of how features of dialogue are used to shape meaning</li> <li>Supports response with limited evidence from the prescribed text</li> <li>Shows some ability to organise information and ideas</li> <li>Composes a response that attempts to address the question</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Demonstrates minimal understanding of features of dialogue</li> <li>Recalls obvious or incidental information about the prescribed text to present a response with limited control of expression</li> </ul>	1–4

## Section II — Module B: Texts and Society

### Question 3 — Elective 1: Living and Working in the Community

*Outcomes assessed: H4, H5, H8, H11*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a highly developed ability to organise and synthesise information and ideas</li> <li>• Composes a highly effective persuasive radio script</li> <li>• Demonstrates a highly developed ability to select language forms and features appropriate to the context, purpose and audience</li> <li>• Shows highly developed control of expression, form and register</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Demonstrates a well developed ability to organise and synthesise information and ideas</li> <li>• Composes an effective persuasive radio script</li> <li>• Demonstrates a well developed ability to select language forms and features appropriate to the context, purpose and audience</li> <li>• Shows well developed control of expression, form and register</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Demonstrates some ability to organise and synthesise information and ideas</li> <li>• Composes a persuasive radio script</li> <li>• Demonstrates satisfactory ability to select language forms and features appropriate to the context, purpose and audience</li> <li>• Shows some control of expression, form and register</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Demonstrates limited ability to organise and synthesise information and ideas</li> <li>• Composes a response that attempts to persuade</li> <li>• Demonstrates limited ability to select language forms and features appropriate to the context, purpose and audience</li> <li>• Shows limited control of expression, form and register</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Demonstrates minimal ability to organise information and ideas</li> <li>• Shows minimal awareness of appropriate form, purpose and register</li> <li>• Shows minimal control of expression</li> </ul>	1–4

# **Question 4 — Elective 2: English for Study**

*Outcomes assessed: H4, H5, H8, H11*

## **MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a highly developed ability to organise and synthesise information and ideas</li> <li>• Compose a highly effective report</li> <li>• Demonstrates a highly developed ability to select language forms and features appropriate to the context, purpose and audience</li> <li>• Shows highly developed control of expression, form and register</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Demonstrates a well developed ability to organise and synthesise information and ideas</li> <li>• Composes an effective report</li> <li>• Demonstrates a well developed ability to select language forms and features appropriate to the context, purpose and audience</li> <li>• Shows well developed control of expression, form and register</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Demonstrates some ability to organise and synthesise information and ideas</li> <li>• Composes a report</li> <li>• Demonstrates satisfactory ability to select language forms and features appropriate to the context, purpose and audience</li> <li>• Shows satisfactory control of expression, form and register</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Demonstrates limited ability to organise and synthesise information and ideas</li> <li>• Composes a response that attempts to outline issues</li> <li>• Demonstrates limited ability to select language forms and features appropriate to the context, purpose and audience</li> <li>• Shows limited control of expression, form and register</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Demonstrates minimal ability to organise information and ideas</li> <li>• Shows minimal awareness of appropriate form, purpose and register</li> <li>• Shows minimal control of expression</li> </ul>	1–4

## **2006 HSC English (ESL) Listening Paper Marking Guidelines**

### **Question 1**

*Outcomes assessed: H3, H6*

#### **MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Provides one correct reason	1

### **Question 2**

*Outcomes assessed: H6*

#### **MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Gives TWO reasons Kylie gives for Chinese food being so popular	2
• Gives ONE reason Kylie gives for Chinese food being so popular	1

### Question 3 (a)

Outcomes assessed: H1, H3, H5, H6

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains the use of the example conceptually in terms of the connection between culture and cuisine</li> </ul>	2
<ul style="list-style-type: none"> <li>Explains the use of the example in general terms</li> </ul>	1

### Question 3 (b)

Outcomes assessed: H1, H5

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains why Kylie uses descriptive words and phrases when she talks about the dish</li> </ul> AND <ul style="list-style-type: none"> <li>Gives ONE correct example of descriptive words and phrases</li> </ul>	2
<ul style="list-style-type: none"> <li>Explains why Kylie uses descriptive words and phrases when she talks about the dish</li> </ul> OR <ul style="list-style-type: none"> <li>Gives ONE correct example of descriptive words and phrases</li> </ul>	1

### Question 4

Outcomes assessed: H1, H4, H5, H6

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Correctly describes her character</li> <li>Provides TWO different ways used to communicate this to the listener</li> </ul> OR <ul style="list-style-type: none"> <li>Provides a synthesised response which clearly describes her character through an accumulation of detail</li> </ul>	3
<ul style="list-style-type: none"> <li>Correctly describes her character</li> <li>Provides ONE way used to describe this to the listener</li> </ul>	2
<ul style="list-style-type: none"> <li>Correctly describes her character</li> </ul> OR <ul style="list-style-type: none"> <li>Retells or lists information about Kylie's mother</li> </ul>	1

### Question 5 (a)

*Outcomes assessed: H1, H4, H5, H6*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Correctly identifies one other purpose of the interview</li> </ul>	1

### Question 5 (b)

*Outcomes assessed: H1, H3, H4, H5, H6*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a highly effective analysis of how he makes the interview seem like a friendly ‘conversation’</li> <li>Identifies AT LEAST TWO ways and exemplifies/elaborates in a detailed manner OR provides a comprehensive range of ways with a relevant summation</li> </ul>	4
<ul style="list-style-type: none"> <li>Provides an effective analysis of how he makes the interview seem like a friendly ‘conversation’</li> <li>Identifies AT LEAST ONE way and exemplifies/elaborates in a detailed manner OR provides a range of ways with a relevant summation</li> </ul>	3
<ul style="list-style-type: none"> <li>Provides limited analysis of how he makes the interview seem like a friendly ‘conversation’</li> <li>Identifies AT LEAST ONE way and attempts to exemplify/elaborate OR provides a range of ways</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides a simple or undeveloped response</li> </ul>	1